PHOTOSHOP® FiX

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MAY 2005

CS2 SNEAK PEEK

REASONS TO UPGRADE

FEATURED ARTISTS:
MERGER A LA MODE

ESSENTIALS: CS2!
GET SMART

TOOLS: CS2!
SEE SPOT DISAPPEAR

TECHNIQUES: CS2!
REACH YOUR VANISHING POINT

STUDIO: CS2!
SEAN DUGGAN GIVES YOU THE LOWDOWN ON THE NEW ACR

EXPERT TIPS:
EMIT SOME DISTRESS SIGNALS

TEAM LING - Live, Informative, Non-cost and Genuine!

CREATE MODERN DESIGNS WITH VINTAGE APPEAL

Adam Larson (Chelsea, Mass.) was commissioned to interpret the word "public" for a magazine cover. Using the smudge tool, blending modes, and Levels, he combined innocence with peril using scanned vintage elements and digitally created bombs.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

❶ Larson opened a scanned antique postcard and double-clicked the Background layer to convert it to a new layer. He selected the girl's head with the pen tool (set to Paths in the Options bar) and accessed the Paths palette to click the Load path as a selection icon at the bottom. He then selected the girl layer in the Layers palette and clicked the Add a mask icon at the bottom of the palette to isolate the head. To remove the dot pattern produced from scanning the four-color postcard, he selected the girl layer's thumbnail, and used the smudge tool (R) to smear the dots for a painterly appearance. In facial details like the eyes, he used a small Brush size set to a low Strength (in the Options bar) to prevent oversmearing the pixels. To avoid a muddy look from mixing dark and light pixels together, Larson started with the tool in between light and dark areas. "If you start with the tool in a dark area, for example, you'll force tones too harshly into a light area and won't get a clean transition of color," he explains.

❷ To add dimension to the girl's face, Larson duplicated the girl layer and set the blending mode to Multiply. He used the eraser tool to blot out the Multiply effect from the center of the face so the hair, chin, sides, and neck molded around the facial features. If the eraser washed out details, he used the dodge and burn tools to restore definition. Larson linked the girl layers, and chose Merge Linked from the Layers palette menu.

❸ To add bombs to the image, Larson created spheres with the gradient mesh tool in Illustrator. After bringing the bombs into layers above the merged girl layer in Photoshop, he enhanced the shadows and highlights of bomb layers with Levels (Command/Ctrl-L) by pulling in the Input Levels sliders. To create a reflection of the girl on a bomb, he duplicated the girl layer and positioned it above a bomb layer. Larson desaturated the duplicate (Shift-Command/Ctrl-U), then used the move tool to position her over the bomb. With the girl layer still selected, Larson Command/Ctrl-clicked the bomb layer thumbnail to create a selection of the bomb and added a mask to hide the area of the girl outside the bomb's edge. He Command/Ctrl-clicked the bomb layer again to select it, clicked the girl layer's thumbnail (not the mask thumbnail), and chose Filter > Distort > Spherize, which centered the filter's effect in the bomb. He adjusted the filter's Amount until the girl fit the form of the sphere, and clicked OK. He then set the layer's blending mode to Screen.

❹ "I'm drawn to the authenticity of found objects and I like to reinvent them through a digital medium," says Larson. He scanned an aged paper frame into the file as the bottom layer to create a background for the image. To focus attention on the girl, he duplicated the layer and set the blending mode to Multiply at 50% Opacity. Then he selected the elliptical marquee tool, set Feather to 100 pixels in the Options bar, and made an ellipse in the center. He Option/Alt-clicked the Add layer mask icon to fill a mask of the selection with black, then chose Filter > Blur > Radial Blur so the selection would fade to the corners of the image.

❺ To match the background color with the image's elements, Larson chose Image > Adjustments > Selective Color. He selected Yellows from the Colors pull-down menu, increased the Cyan and Yellow percentages, and decreased the Black percentage. To add depth to the flat color of the scanned frame, he chose the Reds and increased the Yellow slider. "Selective Color targets colors very specifically, so it only affects what you actually want it to instead of the entire image, layer, or area you had selected to alter," he says.

❻ Larson opened a vintage botanical drawing he had scanned at a very high resolution, converted the image Mode to Grayscale, and used Levels to pull the Input Levels sliders to the middle for a strictly black-and-white drawing. He chose Select > Color Range, set Fuzziness to 200, clicked on a black area of the drawing, then clicked OK. He copied the resulting selection, created a new layer above the background in the main image, and pasted the selection. The areas of the drawing that had not been selected allowed the main image to show through.

» To create striking highlights or to make flat objects feel dimensional, access Selective Color, choose Whites from the Colors pull-down menu, and move all the sliders to the left.

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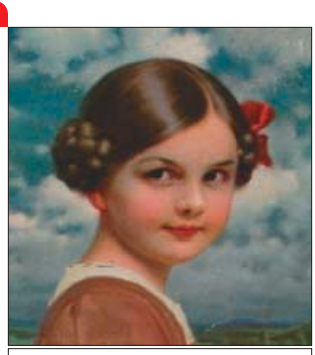

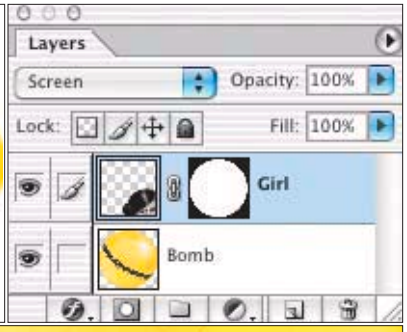
Layers
Screen
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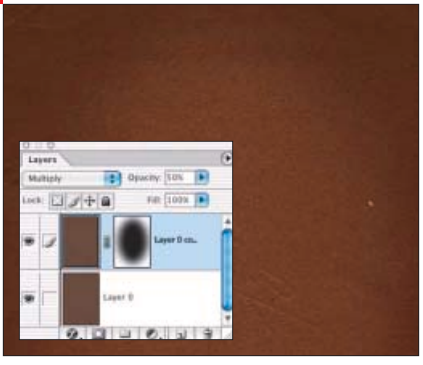
Fill: 100%
Girl
Bomb

4



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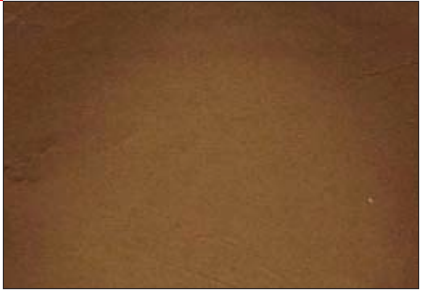

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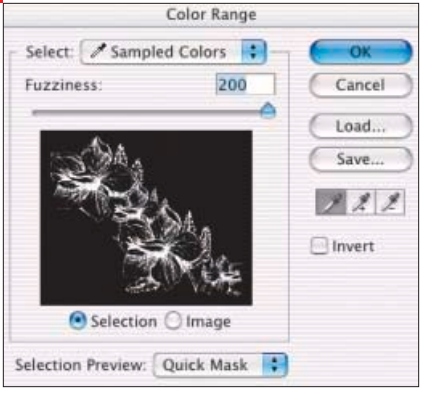
Color Range
Select: Sampled Colors
Fuzziness: 200
OK
Cancel
Load...
Save...
Invert
Selection
Image
Selection Preview: Quick Mask

TAKE IT UP AN OCTAVE

Nathan Segal (Victoria, British Columbia) decided his violinist image wasn't emitting the right musical energy, so he turned up the volume by layering filter effects with blending modes.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ Segal opened the violinist image and selected the background using the magic wand and lasso tools. He pressed Shift-Command/Ctrl-I to Inverse the selection to the violinist, pressed Command/Ctrl-J to jump the selection to a new layer, and trashed the Background layer.

❷ Segal discovered the gradient tool produced a unique fractured effect for a background. He created a new document with the same dimensions as the violinist image, then selected the gradient tool. He clicked the Linear Gradient icon in the Options bar and clicked the gradient preview swatch to open the Gradient Editor. Segal added Color Stops of various blues to the gradient bar, and clicked OK. Using the gradient tool, he dragged at an angle on the layer. He duplicated the layer and dragged the gradient tool at a different angle. After creating five layers of the same gradient at different angles, he set each layer's blending mode to Difference. "Difference has a way of blending some parts of a gradient, while seeming to exclude others," Segal explains. He flattened the image and used the move tool to Shift-drag the file into the main image below the violinist layer.

❸ To add contrast to the violinist, Segal created a temporary version of the file by choosing Image > Duplicate and deleting the unneeded background layer. He chose Image > Mode > Grayscale, and set the layer's blending mode to Multiply. He duplicated this layer twice, selected the top duplicate, and accessed Levels (Command/Ctrl-L). Segal moved the white Input slider to the left to nearly wash out the image. With the other duplicate below, he accessed Levels, and moved the black and white sliders toward the middle for more distinct shadows and highlights. He then flattened the layers. To remove any remaining gray areas, he chose Image > Adjustments > Posterize and set Levels to 2. He Shift-dragged the file into the main image above the color violinist layer.

❹ To enhance the contrast of the black-and-white layer, he duplicated the color violinist layer and positioned it at the top of the stack, then set the blending mode to Darken. He duplicated the color violinist again and positioned it above the Darken layer. Segal chose Filter > Stylize > Glowing Edges, and set a low Edge Width, a high Edge Brightness, and a median Smoothness. For this layer, he set the blending mode to Difference. He duplicated the color violinist layer once more and positioned it above the Glowing Edges layer. Segal chose Filter > Artistic > Neon Glow. He set a low Glow Size and a high Glow Brightness, and clicked on the color swatch in the dialog box to choose a bright orange-yellow for the filter's effect. He then set the layer's blending mode to Overlay. Segal used a low-Opacity eraser to soften harsh edges, the burn tool to weaken intense highlights, and the smudge tool to smooth rough edges until all of the layers worked together. "This took a lot of experimentation to get the look I wanted," he says. "I was interested in combining filter effects with blending modes, and I ended up with a nice, unexpected result."

❺ Segal Command/Ctrl-clicked the color violinist layer thumbnail to select the figure's shape and added a new layer above the background layer. He set the Foreground Color to blue, chose Select > Feather, and entered 40 pixels. With the new layer selected, he pressed Option-Delete (Alt-Backspace) to fill the selection with blue. He repeated the keyboard shortcut several times until he created a soft glow behind the violinist.

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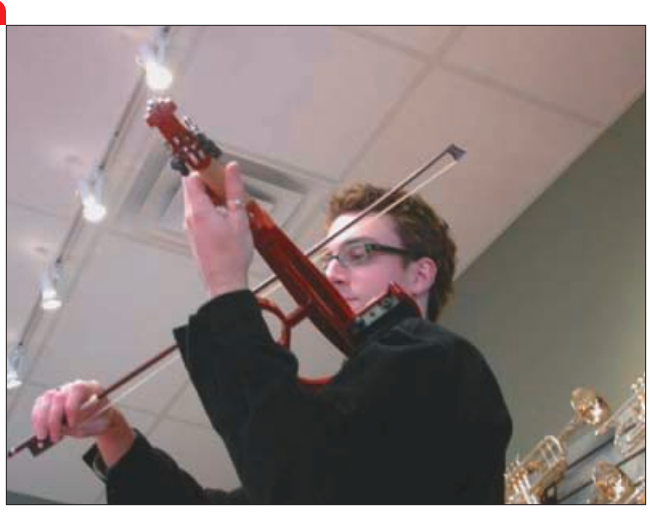
1



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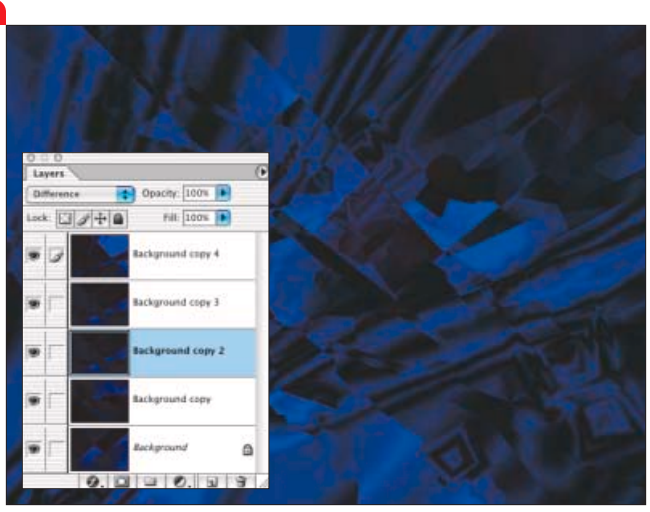
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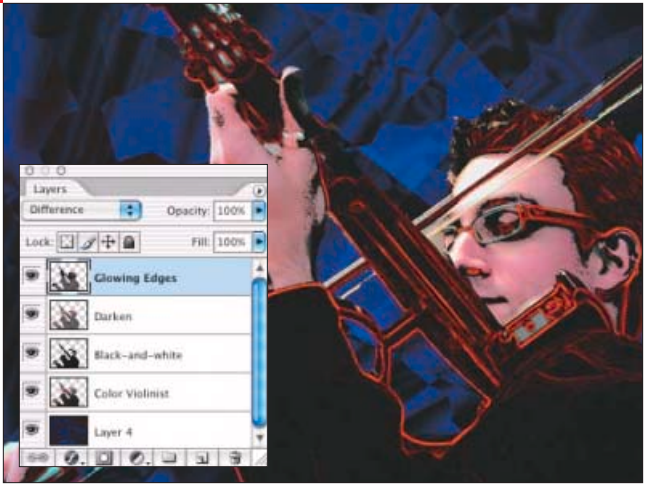
Background copy 3
Background copy 2
Background copy
Background

3

4


Layers
Difference
Opacity: 100%
Lock:
Fill: 100%
Glowing Edges
Darken
Black-and-white
Color Violinist
Layer 4

5

BY GARY YOUNG

GET SMART WITH CS2 INTELLIGENCE

If you scale down a raster image and then scale it back up later, you run the risk of getting a less than ideal, pixelated image. Photoshop CS2 allows you to create Smart Objects so your image will turn out crisp and sharp no matter how many times you transform it.

DOWNLOAD "ZEPHYRTUNES.PSD" AND "ZEPHYRTUNES.AI" FROM WWW.PHOTOSHOPFIX.COM, MAY 2005 ISSUE.

When making a composite, anything you can do to edit nondestructively keeps you out of trouble when making changes later. What layer masks do for editing, Smart Objects do for transformations. In Photoshop CS2, a Smart Object is essentially an embedded image within a file and remembers an element's original pixel data even if it's scaled, rotated, or warped. It looks like a normal layer, but if you shrink a Smart Object to a fraction of its original size, then enlarge it, you won't get the typical pixelated result. A Smart Object always appears as crisp as possible.

❶ I created an ad, "ZEPHYRTUNES.PSD." by placing images on separate layers, then adding layer masks to isolate the images' figures from their backgrounds. In preparation for making Smart Objects, I didn't blend any of the layers' elements together or reduce them below the largest size I could imagine using them.

❷ For the Relaxed guy image, I created a Color Balance adjustment layer and clipped its effect to the layer by pressing Option-Command-G (Alt-Ctrl-G). To create a Smart Object from the Relaxed guy image and its adjustment layer, I Shift-clicked each layer to select both of them at the same time. (This is a new feature to Photoshop CS2.) From the Layers palette menu, I chose Group into New Smart Object, and the two layers appeared as one layer with a small page icon on the layer's thumbnail to denote that it is a Smart Object.

❸ I pressed Command/Ctrl-T to access Free Transform and scaled down the Relaxed guy Smart Object as I would any layer. I clicked the Add layer mask icon at the bottom of the Layers palette, and painted with a 200-pixel, soft, black brush to gently blend the edges with surrounding images. By waiting to blend the image until after converting it to a Smart Object, I was able to apply different layer masks to the same layer—a hard-edged mask to isolate the figure and a soft-edged mask to blend the image.

❹ Although the Smart Object command has "Group" in its name, it's best to create Smart Objects from each layer you want protected against overzealous transformations. I made each of my figure layers a Smart Object, then scaled them and blended them with layer masks, Layer Styles, and blending modes. I changed my mind and scaled the Relaxed guy Smart Object back up, and didn't need to worry about getting a pixelated result.

❺ I wanted to readjust the color of the Relaxed guy, but my adjustment layer wasn't visible. To edit the source contents of the Smart Object, I selected the layer and chose Edit Contents from the Layers palette menu (or double-click the layer thumbnail). The Smart Object appeared in a new window with the image and adjustment layer intact. I double-clicked the adjustment layer thumbnail to access Color Balance, added more yellow, and clicked OK. To integrate the change into the main image, I saved and closed the Smart Object window.

❻ For the logo I created in Illustrator, "ZEPHYRTUNES.AI," I used the Place command in Photoshop to put it into the composite, which automatically made it a Smart Object. I duplicated the layer, moved the duplicate logo to the bottom, and applied Free Transform to each layer to scale them differently. Had the logo not been a Smart Object, scaling it would have created pixelation. If I wanted to alter the appearance of the logo, I could access Edit Contents from either logo layer and the appearance of both Smart Objects would change since each layer is linked to the Smart Object.

» If you've created a Smart Object that would be useful in another image, Ctrl/Right-click the layer, and choose Export Contents. Photoshop saves the file in Smart Object format (PSB). You can open the file directly, or use the Place command to add it to other images.

Gary Young has written Photoshop courses taught worldwide in training centers and online. Contact him at gary@tectrixinc.com.

COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS2.

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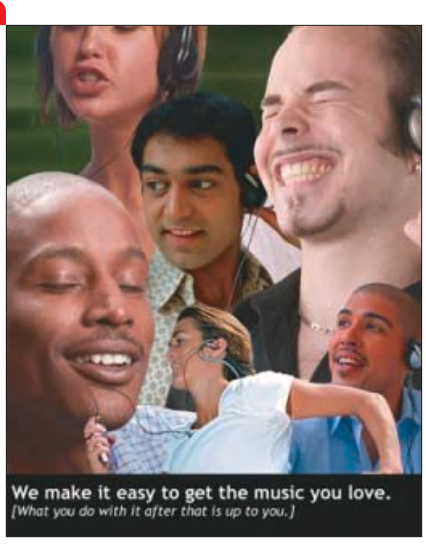
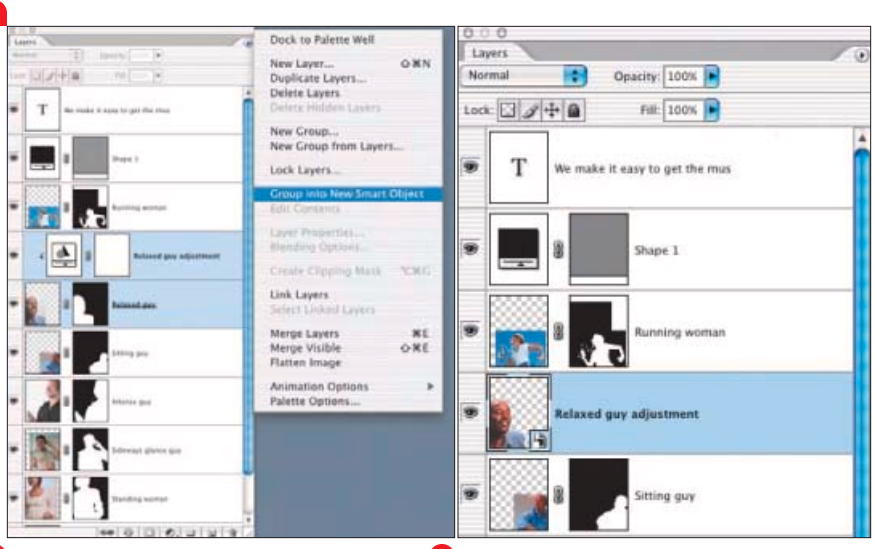
1


We make it easy to get the music you love.
[What you do with it after that is up to you.]

2


Dock to Palette Well
New Layer... ⇧⌘N
Duplicate Layers...
Delete Layers
Delete Hidden Layers
New Group...
New Group from Layers...
Lock Layers...
Group into New Smart Object
Edit Contents
Layer Properties...
Blending Options...
Create Clipping Mask ⌥⌘G
Link Layers
Select Linked Layers
Merge Layers ⌘E
Merge Visible ⇧⌘E
Flatten Image
Animation Options
Palette Options...
Layers
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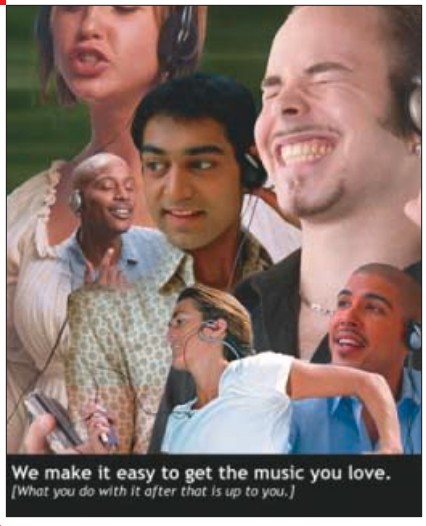
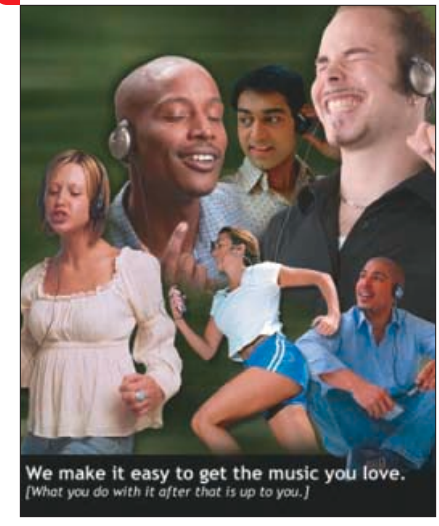
We make it easy to get the mus
Shape 1
Running woman
Relaxed guy adjustment
Sitting guy

3


We make it easy to get the music you love.
[What you do with it after that is up to you.]

4


We make it easy to get the music you love.
[What you do with it after that is up to you.]

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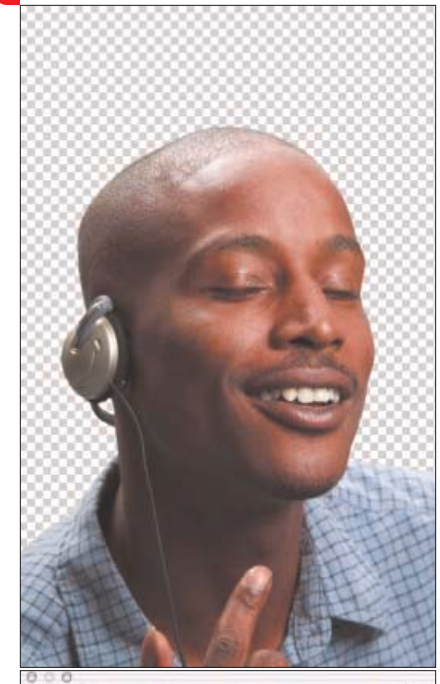
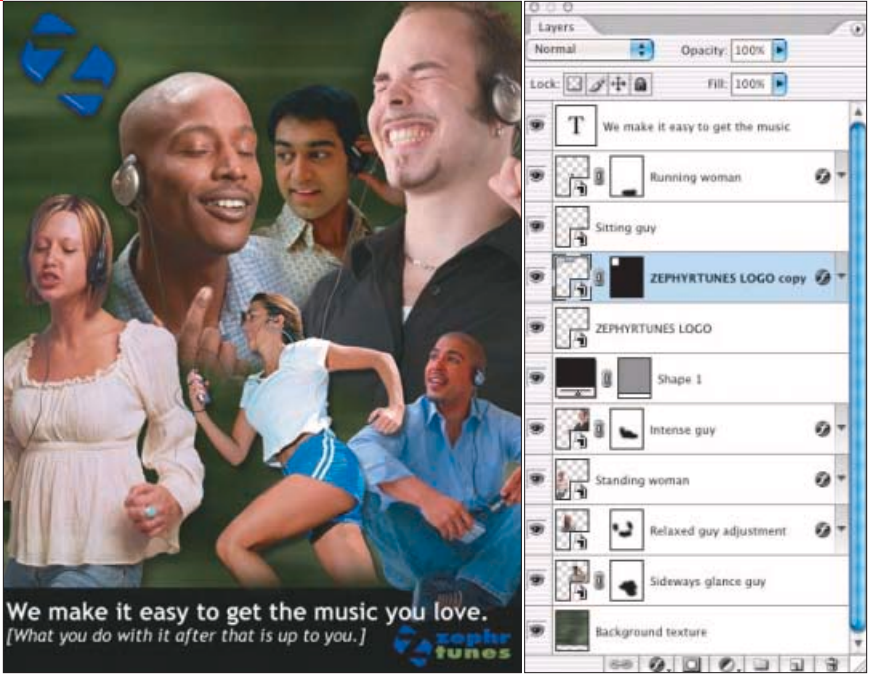


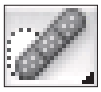
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
Relaxed guy adjustment
Relaxed guy

6


We make it easy to get the music you love.
[What you do with it after that is up to you.]
zephr tunes
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
We make it easy to get the music
Running woman
Sitting guy
ZEPHYRTUNES LOGO copy
ZEPHYRTUNES LOGO
Shape 1
Intense guy
Standing woman
Relaxed guy adjustment
Sideways glance guy
Background texture

BY DAVID NAGEL

BRUSH ASIDE FLAWS WITH SPOT HEALING



When your image has a major flaw that can't be masked or cropped, the new spot healing brush tool in Photoshop CS2 will paint away entire foreground elements and replace them with interpolated background data—all with just a few swipes of the brush.

Picture this … I'm the art director for *Rock Heap* magazine. It's not the most widely read magazine in the world, but for people who love rock heaps, it's indispensable. For the May cover story, the photographer has provided a rock heap photo so amazing it will change the industry forever. But the photo has a problem: There are two distracting people in the foreground. How can I eliminate entire humans without it looking obvious? After all, it's not a simple task like removing skin blemishes. But with the spot healing brush tool in Photoshop CS2, it actually is. Using this tool, I can paint away elements and Photoshop will fill in the gaps with interpolated data from surrounding areas of the image.

❶ I opened the image and selected the spot healing brush tool from the toolbox. (Press Shift-J until it appears.) In the Options bar at the top, I set Mode to Normal and Type to Proximity Match, which tells Photoshop to sample the surrounding pixels and fill the desired region with them. I clicked the Brush preview in the Options bar to access the brush settings box and set Diameter to 63 pixels, which is a bit smaller than the size of the adult's head in the photo. It's a good idea to make the tool's Diameter fairly small in relation to the size of the subject to be eliminated. If Size is set to Pen Pressure or Stylus Wheel at the bottom of the Brush preview box, set the option to Off because it tends to cause problems with this sort of work.

❷ I started the removal process in the area of the image that contained the most available background data—the top of the foreground subject's head, which is surrounded by a good mix of rock texture. Remember Photoshop is sampling surrounding data, so if I started with the tool in the middle of the subject, I'd end up with unwanted samples from the pants and shirt. On the first stroke, I painted a small zig-zag from the top of the subject's head to the shoulders.

❸ I continued painting down the subject in a horizontal zig-zag, making sure to completely cover the subject and even paint a bit outside the subjects' edges. I stopped when I reached what appeared to be a drastic change in the background texture—a deep shadow in one of the neighboring boulders. Otherwise, if I continued to make a stroke through the shadow, it would have been sampled along with lighter areas and inappropriately distributed throughout the region I was working on.

❹ Since there is some directionality to the choice Photoshop makes in terms of what data to sample, I switched to a vertical zig-zag pattern and made a down stroke. I continued to use this stroke until I was clear of the large boulder's shadow.

❺ I now switched back to using the tool with a horizontal zig-zag stroke to finish removing those pesky humans. After I had reached any kind of definite pattern in the image, such as the pavement line, I worked more carefully using short, deliberate strokes that followed the contour of the pavement line.

❻ The rest was just a matter of touching up any areas that I thought were flawed. This process is best accomplished by applying quick dabs with the tool at a small Brush size to maximize detail, or at a large size to maximize smoothness. It really depends on the background texture and requires some trial and error to get it right.

That's all there is to it! A few quick swipes and the distracting people have disappeared, leaving a pristine rock formation and preserving the editorial mission of *Rock Heap* magazine. No two interpolated strokes look the same, so for your images, try out variations of brush sizes and stroke patterns to see what works best.

David Nagel is the executive editor of *Creative Mac,* an online publication for professionals in creative production, including multimedia authoring, design, animation, and video. For more information, visit www.creativemac.com.

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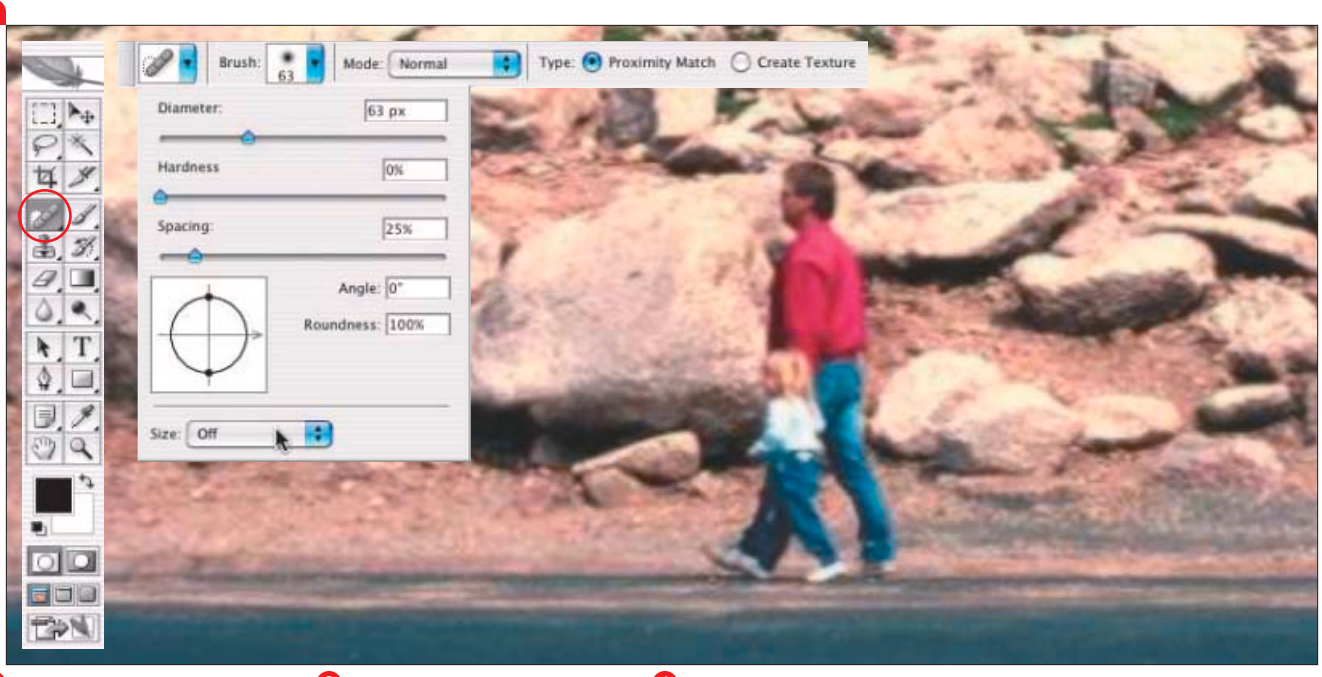
1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63
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Type: Proximity Match Create Texture
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Spacing: 25%
Angle: 0°
Roundness: 100%
Size: Off

2

3

4

5

6

Rock Heap
SPECIAL ISSUE • MAY 2005
SUPPLEMENT
Buyer's Guide 2005
THE OFFICIAL JOURNAL OF THE AMERICAN ASSOCIATION OF ROCK & STONE ENTHUSIASTS
COVER STORY
THE PERFECT HEAP
ARE SOME ROCK HEAPS MORE ROCKY THAN OTHERS?
SO YOU'VE BUILT YOUR DREAM HEAP NOW WHAT?

BY DOUG NELSON

USE THIS TRICK TO AMAZE YOUR AUDIENCE

What do you do when you need to clone or patch in an image and the source is too large or small due to the perspective? Until now, the recourse has been to scale and distort to fit, but Photoshop CS2 includes the new Vanishing Point filter to make that tedious task almost as fun as playing a video game.

DOWNLOAD "LION.JPG" FROM WWW.PHOTOSHOPFIX.COM, MAY 2005 ISSUE.

I wanted to retouch my image by removing the lion statue and closing the windows in the lower-right corner. Due to the receding distance, none of the windows were exactly the same size. If I copied and pasted windows, I'd have some tricky resizing to do. And forget about cloning! But with the Vanishing Point filter, I made quick work of it all.

1 To remove the lion statue, I would first need to cover the lion with a window from the row behind it. I opened "LION.JPG," and saved it as a PSD file. I made a new blank layer to give me a separate layer for Vanishing Point edits and allow me to keep the original image intact. To access the Vanishing Point filter, I chose from the top portion of the Filters menu in the same area as the Extract and Liquify filters.

2 With the dialog box open, I selected the create plane tool (second tool in the toolbox), which is designed to create a perspective plane that encompasses the area you want to edit. I clicked with the tool to place four points in a large rectangular area around the window and the lion. (Editing planes can extend outside the image area.) The filter will not work properly if the perspective plane isn't set accurately, so I fine-tuned my plane by selecting the edit plane tool from the top of the toolbox and dragging the plane's stretch nodes on the edges and corners until the perspective was correct. (See first tip.)

3 With the editing plane set, I selected the Vanishing Point marquee tool and made a selection of the source—the unobstructed window in the row on the far left. The tool is just like the regular marquee tool with the big exception that it intuitively follows an editing plane's perspective. I Shift-Option/Alt-dragged to replace the window behind the lion with my selected window. The Option/Alt and Shift keys serve the same purpose as they do in most commands: Option/Alt copies the selected area, and Shift constrains the selection to the horizontal axis—but with perspective! To tweak the selection a little to fit, I used the filter's transform tool, which also maintains perspective. Then I pressed Command/Ctrl-D to Deselect.

4 With the window in place, I used the Vanishing Point stamp tool to remove the rest of the lion. This tool has three significant differences from the regular clone stamp tool. First, like the filter's other editing tools, it's perspective-aware and changes shape to match the editing plane. Second, after Option/Alt-clicking to designate the source, the cursor converts to the pixel data of the area sourced. Third, you can set the tool to work like a perspective-aware healing brush. Here, I set the Heal option at the top of the dialog box to Off, then Option/Alt-clicked a source area and cloned over the lion like I would have done with the regular clone stamp tool. I still needed to eliminate the bottom of the lion, but it was outside of the editing plane, so I pulled down the middle stretch node with the edit plane tool to extend it over the lion, finished cloning, and clicked OK.

5 To close the windows in the lower-right corner, I selected the Background layer in the Layers palette and created a new layer, then reopened Vanishing Point. My editing plane was still there. In fact, it would remain even after closing and reopening the file until I deleted or changed it. But now, my edits would be on the new layer. I used the zoom tool to look closely at the row of windows, then drew another editing plane. (Vanishing Point allows for multiple planes.) As in Step 3, I selected the far-left closed window of the row with the marquee tool and Shift-Option/Alt-dragged it over an open window. After that, I used the stamp tool to clean up the edits.

» Editing planes are color-coded as you create them, and you can only fully edit on a blue plane. If the plane is red, the perspective cannot be calculated. If it's yellow, it can be calculated, but not enough to tear off perpendicular planes.

» Unlike the rest of Photoshop, the Vanishing Point filter supports multiple Undos (Command/Ctrl-Z).

» Not only does the filter's stamp tool have a Heal mode, but so does its brush tool. For the marquee tool, the Heal mode converts it into a perspective-aware patch tool. This has no Photoshop equivalent, so have fun experimenting!

» You can drag any stretch node of an existing plane handle with the create plane tool and it will tear off a perpendicular plane.

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com or e-mail dnelson@retouchpro.com.

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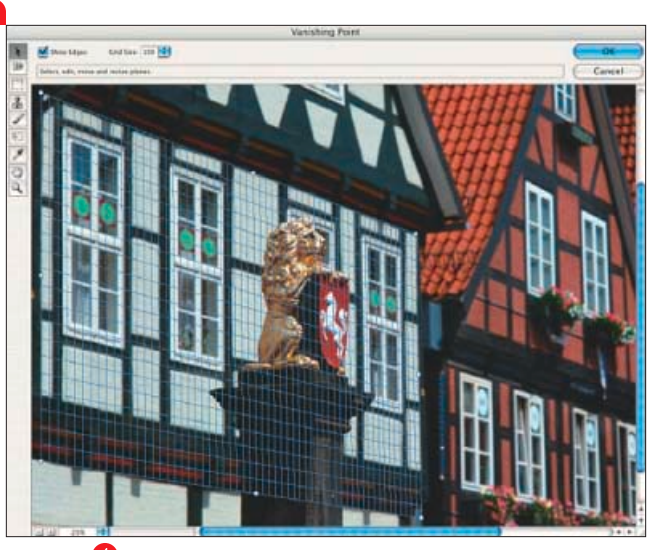
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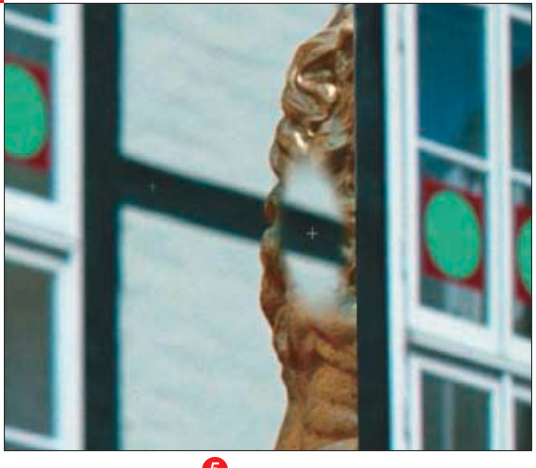

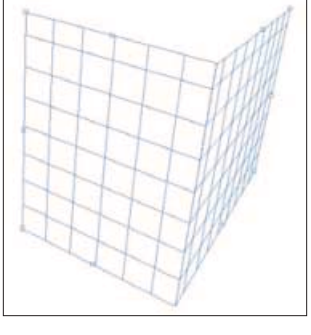

BY SEÁN DUGGAN

FUEL YOUR RAW POWER

The most important factor in getting a great RAW photo is how the camera captures the exposure. The second most important factor is how you process it. If you're a digital photographer who shoots RAW, you're going to like the flexibility of the new processing features of Camera Raw 3.0 in Photoshop CS2.

❶ AUTO ADJUSTMENTS

One of the first changes you'll notice is that Adobe Camera Raw (ACR) now applies Auto Adjustments to an image. The previous version of ACR used a specific default conversion algorithm for various cameras and with no user adjustments, the image was likely to look a bit flat and lifeless. The Auto Adjustments do a very good job on most files. Still, if you prefer to make your own adjustments, you can turn off each adjustment individually by clicking its checkbox or moving a slider. You can also disable or enable all four simultaneously by clicking the arrow in the Settings pane and choosing Use Auto Adjustments from the menu, or simply pressing the keyboard shortcut, Command/Ctrl-U.

❷ CLIPPING DISPLAYS

In the previous version of ACR, you had to Option/Alt-click on the Exposure or Shadow slider to display the tones that were being clipped (forced to black or white). In the new ACR, simply clicking a checkbox at the top will now display a colored overlay of the image areas that are being clipped. This can be saved as a new default if you prefer to always have it on. For those who like the old way of displaying clipping, that function still works, too.

❸ CURVES

A significant new feature is the addition of a Curves tab in the Settings pane. In the default configuration, ACR will apply a Medium Contrast curve to the image. Other choices from the Tone Curve pull-down menu are Strong Contrast, Linear (no curve applied), and Custom. Curves in ACR works just like Curves in Photoshop, and you can click on the curve to set new control points and adjust them as desired. By pressing Command/Ctrl and moving your cursor over the preview image, a round indicator will appear on the curve to show you where that image tone can be found on the curve. If you click while doing this, a point is placed on the curve for you.

❹ COLOR SAMPLER POINTS

As in Photoshop, you can now set color sampler points in ACR to track specific tonal values as you make your adjustments to a RAW image. You can place up to nine color sampler points in ACR.

❺ CROP AND STRAIGHTEN TOOLS

Using the crop tool and the straighten tool located at the top of the dialog box, you can fix crooked images right in ACR. These changes can always be turned off, even after you have applied the changes and opened the image. Crops can be applied using the common aspect ratios, or you can drag your own custom crop.

❻ RAW FILES AS SMART OBJECTS

One of the most amazing new features (and one that has already changed the way I work) is the ability to place a RAW file as a Smart Object in a predefined target image. This is done from the new Bridge component of CS2. (Note: Bridge will be featured in this column in the June issue.) Choose File > Place from the Bridge, and the file opens in ACR. After you make your adjustments and click Open at the bottom of the ACR dialog box, it is placed as a Smart Object with the original RAW data embedded in the new Photoshop file. (It is not tied to the location of the original RAW capture.) By double-clicking on the Smart Object in the Layers palette, you can return to ACR and make new adjustments to the original RAW data. It is just like creating a RAW adjustment layer! I've used this technique now to composite different interpretations of a single RAW file with specific adjustments applied to different areas of the image.

Seán Duggan is a co-author of *Photoshop CS Artistry and Real World Digital Photography,* and teaches workshops on digital photography and Photoshop. For more information, visit www.seanduggan.com, www.digitalphotobook.net, and www.f1point4.com.

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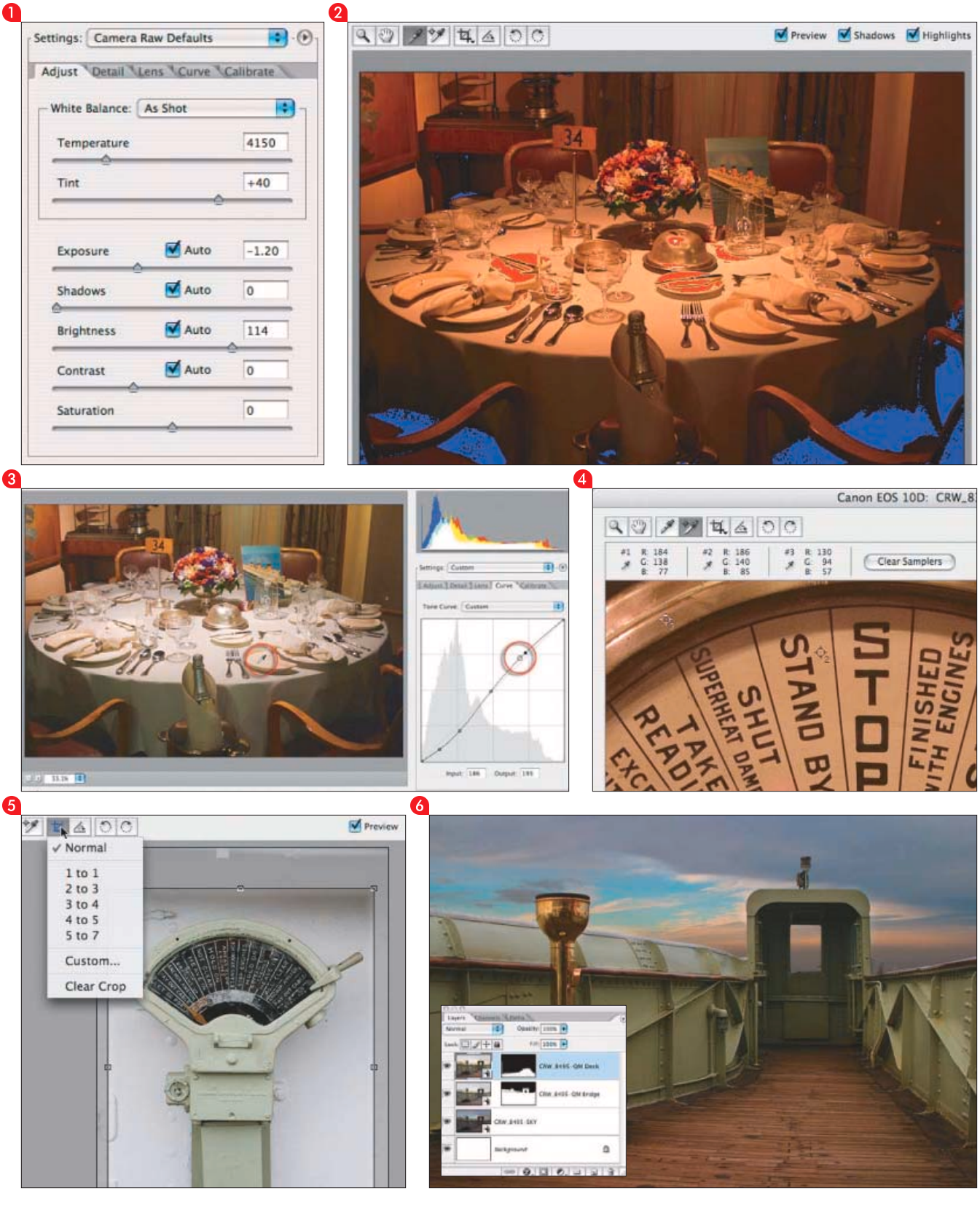
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Tint +40
Exposure Auto -1.20
Shadows Auto 0
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Contrast Auto 0
Saturation 0
2
Preview Shadows Highlights
3
4
Canon EOS 10D: CRW_8
Clear Samplers
5
Preview
Normal
1 to 1
2 to 3
3 to 4
4 to 5
5 to 7
Custom...
Clear Crop
6

BY SIMON TUCKETT

PUT YOUR TEXT IN DISTRESS

You spend so much time getting everything clean, sharp, and perfectly aligned that when you need to dirty things up, it can be difficult to think of fast, effective techniques. Here are some tricks that will leave you distressed—in a good way.

DISTRESSED TYPE

a. Create a 1000 x 400-pixel, 72-ppi, RGB document. Press D to set the Default Foreground and Background Colors to black and white.
b. Select the type tool, and choose Helvetica Bold in the Options bar for the font and style and 200 points for the font size. Click in the document, and type the word "Distress."
c. Select the rectangular marquee tool (M), and Command/Ctrl-click the type layer to load it as a selection. In the Channels palette, click the Save selection as channel icon at the bottom. Press Command/Ctrl-D to Deselect.
d. Click on the Alpha channel and drag a selection with the marquee tool. Choose Filter > Noise > Add Noise, and set Amount to 75% with a Gaussian Distribution and Monochromatic checked. Click OK. (Glass or Torn Edges from the Filters menu works well, too.)
e. With the selection still active, choose Filter > Blur > Gaussian Blur, and set a 2-pixel Radius. This softens the pixels so only a few are black or white.
f. To return the dark outer area and the white inner area of the type to their original tones, press Command/Ctrl-L for Levels and set the Input Levels to 109, 1.00, and 152, then click OK.
g. Look for errant spots outside the type area that you may need to remove with a white brush. If you can't see anything in the dark outer area, Deselect (Command/Ctrl-D), and Invert the image (Command/Ctrl-I). Once you've cleaned it up, Invert it back.
h. Command/Ctrl-click the channel to load the type as a selection. In the Layers palette, add a new layer, then fill the layer with black by pressing Option/Delete (Alt-Backspace). Deselect, and hide the original text layer.

DISTRESSED SURFACES

The Distressed Type tip roughens type, but here's a tip that not only works with type but also with any filled surface.

a. Create a 1000 x 400-pixel, 72-ppi, RGB document. Press D to set the Default Foreground and Background Colors, then press Option/Delete (Alt-Backspace)to fill the layer with black.
b. Press X to switch the Foreground Color to white, click in the document with the type tool, and type "Distress."
c. Now create a new 8000 x 3200-pixel, 72-ppi, Grayscale document. Choose Filter > Render > Clouds.
d. The Clouds filter has just one scale, so to get more detail, choose Image > Image Size, and check Resample Image. Set Pixel Dimensions to 1000 x 400, and click OK.
e. Press Command/Ctrl-A to Select All, copy the Clouds texture, and close the document. In the type document, click the Create new channel icon at the bottom of the Channels palette, then paste the copied Clouds texture. Drag the resulting Alpha channel to the Create new channel icon for a backup, then Deselect.
f. Click the original Alpha channel, press Command/Ctrl-L for Levels, and set the Input Levels to 185, 1.00, and 214, then click OK. Command/Ctrl-click the Alpha channel to load it as a selection.
g. Make a new layer in the Layers palette. Press X to switch the Foreground Color to black, and fill the selection with black. To build up the effect, Deselect, and press Command/Ctrl-J to duplicate the layer. Choose Edit > Transform > Flip Horizontal, and reposition the layer to the lower left.
h. Press Command/Ctrl-E to Merge Down, duplicate the layer again, and flip the layer vertically. Repeat this until you get the distress level you want.

DISTRESSED COMBO

Get really distressed by combining the Distressed Type and Surface tips.

a. Distress some type by applying the steps of the Distressed Surfaces tip, then choose Layer > Flatten Image.
b. Press Command/Ctrl-A to Select All, and copy the selection. In the Channels palette, click the Create a new channel icon at the bottom, and paste the selection onto the Alpha channel.
c. Deselect, and apply the steps of the Distressed Type tip.
d. If you want texture inside the type, select the Alpha channel, choose Filter > Texture > Grain, and set Intensity to 100%, Contrast to 57%, and Grain Type to Clumped.
e. There will be miscellaneous noise in the black area outside the type, so select the magic wand tool, set Tolerance to 60, and check Anti-aliased in the Options bar with Contiguous and Use All Layers unchecked. Click in the black area outside the type, choose Select > Modify > Contract, and set 5 pixels to move the selection away from the type. Then choose Select > Feather, set 3 pixels to soften the edge, and fill the layer with black.

Here's two real-world examples of the distress tips in use. I used the Distressed Type technique to affect the shape of the type in the "JO" example. In the dial example, I employed the Distressed Surface technique to make the type I added look like it was part of the photo.

Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

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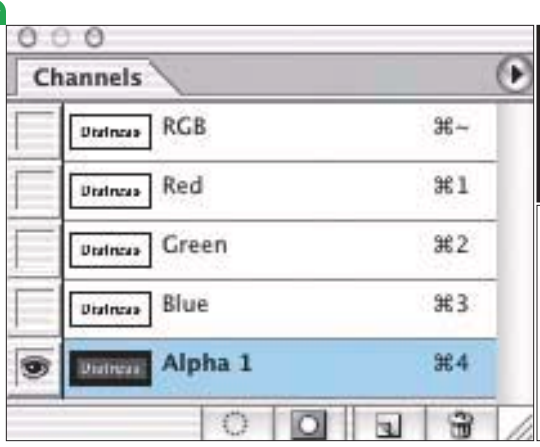

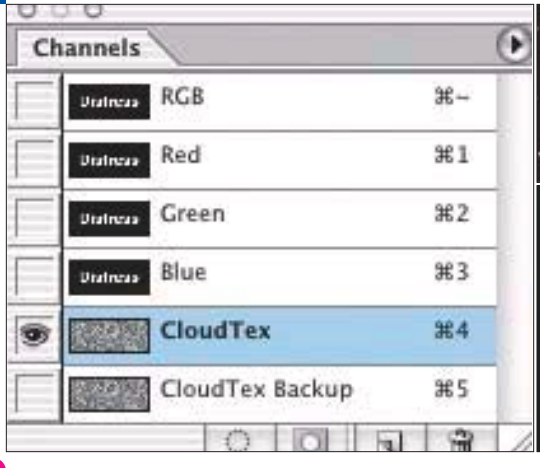

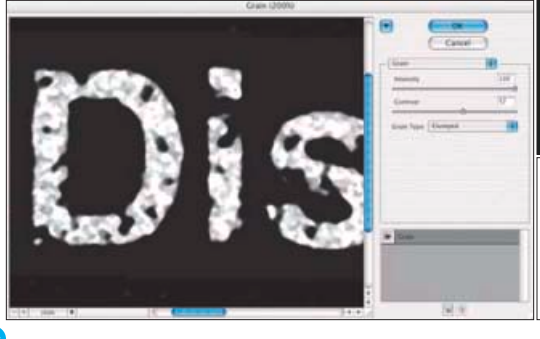

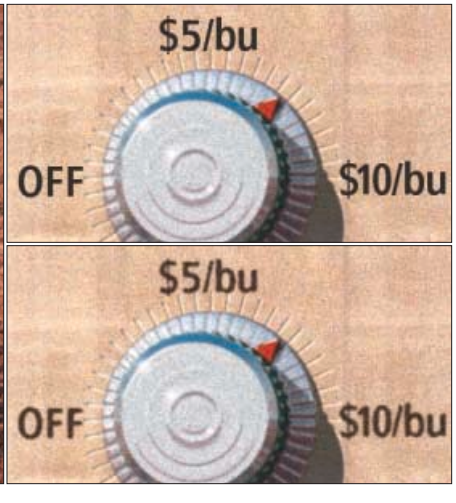

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